

PATHWAYS

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RECREATIONAL GAMES

All children like to play games, but they soon become bored with games they know (or think they know) and want to learn new ones. The educational value of games, dynamically played is unquestioned. Apart from physical exercise they provide children with opportunities for making judgements, often instantaneously, while remaining within a framework of rules. Because of its dynamic character, the playing of a game is never twice alike, no matter how often it is played. That is why old favourites can be played repeatedly with increasing satisfaction.

Among the different types of games are

- * Pursuit and Escape Games
- * Hopping and Jumping Games
- * Throwing and Catching Games
- * Throwing at a Mark Games
- * Bouncing Ball Games
- * Hiding Games
- * Sense Games
- * Intellectual Games

A few of each type are given below. Some may be variations of games you have tried out before, but we hope they will give you and your pupils several pleasurable hours.

There are several versions of **tagging games** where one player is chosen as "IT". Here are some :

A. Drop the Handkerchief

The players stand in a circle with one player as **It**, who runs around outside the circle and drops the handkerchief behind one of the players. That player picks it up and tries to tag the first player before he can get around the circle and back to his pursuer's place. If he is tagged, he is **It** again; if not, his pursuer becomes **It**. When the handkerchief is dropped behind a player, the others pretend not to see it.

A variation can be played with players divided into couples.

Couples stand in a circle with adjacent hands joined with partners. One couple is **It**. This couple runs outside the circle and drops the handkerchief behind another couple and continues running round the circle. The other couple picks up the handkerchief, provided they discover it (the other players avoid giving them any help), and immediately gives chase, trying to tag the fleeing couple before they get round the circle, and back to the vacancy created by their

pursuers. Should the couple who is It be tagged, they continue to be It; if not, the pursuers are It.

Should the couple behind whom the handkerchief is dropped fail to discover it, the couple who dropped it pick it up and drop it behind another couple.

Unless the taggers have their hands joined when the tagging takes place they continue to be It; and if the other couple release their hold and one is tagged, he and his partner are It.

B. Shadow Tag

This is a tag game in which the tagging consists of It stepping on the shadow of a player, who is thereby made It. The game must be played in either sunlight or bright moonlight.

C. Cat and Rat

The players join hands in a circle with one (the rat) in the center and another (the cat) outside. The cat tries to catch the rat by slipping under the joined hands. The players protect the rat and try to prevent the cat from catching him. When the rat is caught, both players choose others to take their roles.

D. Stone Statues

The players run freely about trying to avoid being tagged by It. The tagged players are turned into stone statues and must stand with arms out-stretched until freed by being touched by a free player. The aim of the tagger is to get all the players turned to stone simultaneously.

Hopping and Jumping Games include hopscotch (with several kinds of patterns drawn on the floor) and the use of a skipping rope. Here are two simple hopping games which young children would enjoy, indoors or outside.

E. Rooster Fight

Two players, with arms folded, hop on one foot, each trying to make the other put his other foot to the floor.

F. Jumping Over the Brook

Parallel lines are drawn on the floor at intervals around the room to represent brooks. The players run around the room one behind the other, and try to jump over the brooks. If they fail, their "feet are wet", and therefore, they must drop out of the game.

Games involving the throwing of a ball are played in several forms. Here is one variant which young players might enjoy.

Guard the Gate

The players sit on the floor in a circle an arm's length apart. Each guards the space on his own right. A volleyball (or other ball) is vigorously rolled by the players in the effort to get it through the open spaces. Anyone who lets the ball go through the space on his right drops out of the game.

When unskilful players under seven or eight years of age are playing, it is best to have them continue in the game, keeping count of all who guard their gates successfully.

Older children can play the same game standing up with hands joined. They kick a basketball with the side of the foot, trying to get it outside the circle. Each child guards the space to his right.

Use a bouncing ball to help children practise multiplication.

Multiplication Table

Although any number of players may play this game, it is best to confine it to two. It is often played by one.

A circle approximately three feet in diameter, divided by six or more lines radiating from the center, is drawn on the floor. Any numbers may be written in the center and in the spaces between the lines. The player walks around the circle (outside) bouncing a ball into one space after another and announcing the product of the center number multiplied by the number of the space in which the ball strikes. The players

compete in trying to make the complete circuit without making a mistake. The ball must strike the space and not a line; it must be caught on the first bounce; and the product must be announced within the time agreed upon. In case of failure, the player must begin at the beginning and complete the circuit without a mistake. The one who does so first wins the game. The numbers are changed by the players to suit the particular playing group.

While the size of the circle is determined by the players, the spaces should be large enough to permit the player to bounce the ball easily without touching the lines with the ball or the foot.

Races are always popular, especially team relays. Several variations of obstacle races and races which involve children in eating (a bun or an apple) or other simple tasks (like threading a needle, carrying a lemon in a spoon etc) are old favourites.

Blindman's Buff, I Spy and Pin the Tail on the Donkey are **sense games** that most children know. Here are some more to try out.

Hide the Clock

The players are divided into equal groups. One group, the hunters, go out of the room while the other group hides a clock in a place where it can be heard but not seen. The hunters may not move anything in hunting for it but must find it by hearing it tick. When a hunter discovers it, he pretends to continue hunting for a few moments to deceive the others and then returns to his place. The others continue to hunt until all have found it. A timekeeper keeps the exact time it takes them to find it. The finders then hide it and the others hunt.

Bean Hunt

Beans (*rajmah*) are hidden about the room. Each player is given a small bag for his beans, and on a signal all begin to hunt. Another signal stops the hunting; and all count the number they have found. The one having the largest number wins.

Who Started the Motion ?

The players are seated in a circle. One player is sent from the room while the others select a leader to start the motion. This player is then called back and stands in the center of the circle while he endeavours to discover the leader, whose function is to make a motion such as tapping his foot, nodding his head, or moving his hand and to change the motion whenever he sees fit. The other players must be on the alert in copying these changes.

When the center player discovers the leader, two other players are chosen to take their roles.

Slightly older children enjoy **intellectual games**. Common amongst them is a **vocabulary game** which requires listing the names of people and selected objects which start with a specified letter of the alphabet. Here is one that helps the children practise formulating questions.

I'm Thinking of Something

The players divide into two or more groups, and each group selects one player to go out of the room. The players who leave the room decide upon a person, an event, or an object and return, each going to another's group. The groups work separately, each trying to be first to discover what was selected, by asking questions in turn. The questions must be answerable by "yes" or "no" only.

To make the game easier you can decide to play on a theme, like "Professions" or "Things to eat" etc. If desired, give permission to answer questions with "yes or no".

Simple **arithmetic games** can be played to practise number work. Sets of cards with which the following games may be played are made by printing, one on each card, numbers running from one to hundred.

- i) The cards are turned face down upon the board. One player turns a card face up; and the next does likewise, whereupon all compete in being first to call the sum of the two numbers. The first to call the correct sum

receives the two cards. In case of a tie, the cards are turned face down on the board to be used again.

In turning up the cards, the players should turn them quickly, with the face of the card away rather than toward themselves. This gives all a fair chance to see the card at the same time. The game continues untill all the cards are used. The player having the most cards wins the game.

ii) The game may also be played by subtracting or multiplying the two numbers.

iii) The cards may be sorted so that only those showing multiples of a specific number, three, for example, are used. These are placed face down; and, as each is turned up, as described in (i) the players call the number which, multiplied by three (or whatever number as selected as the common multiple) yields the number on the card. Thus if twenty-one is turned up, the player who first calls "Seven" receives the card. The one having the largest number of cards wins the game.

iv) Two sets of cards may be made by printing large-sized numbers, one on each card, and running from one to any number suitable for the players. The cards are distributed among the players, who are divided into two teams. Each player may have more than one card. All lay their cards before them face up. The leader gives problems in addition, subtraction, or division, and the players holding the cards designating the

answer, try to be first to hold up these cards. The one who is first to hold up the correct answer wins a point for his side. For instance, the leader may call "fifty-six divided by four". The players holding card number fourteen hold them up. The players may be permitted to hold up two or more cards, the sum of which equals the correct answer to the problem.

Readers must be familiar with **word chains**. These can be played using the names of cities to provide an exercise in geography. Likewise Buzz can be used for a quick check on multiplication tables. Children sit in a circle and start calling off numbers consecutively 1, 2, 3...etc. Instead of a selected number (say 7) and its multiples (14, 21, 28 etc.) a player is required to say "Buzz". Obviously, the game must be played quickly.

Finally here is one that should provide lots of fun.

Capping Verses

All the players are equipped with pencils and paper. Each player writes one line of an original poem, and passes the paper to his neighbour on his right, who adds another line in a meter corresponding to that of the first line. He then folds the paper so that only his line shows, and passes it on to his right-hand neighbour, who adds a line, and so on, until the passing is stopped. The papers are passed to the next player to be opened, and then passed to the next player to be read by each in turn.

BROTHERHOOD

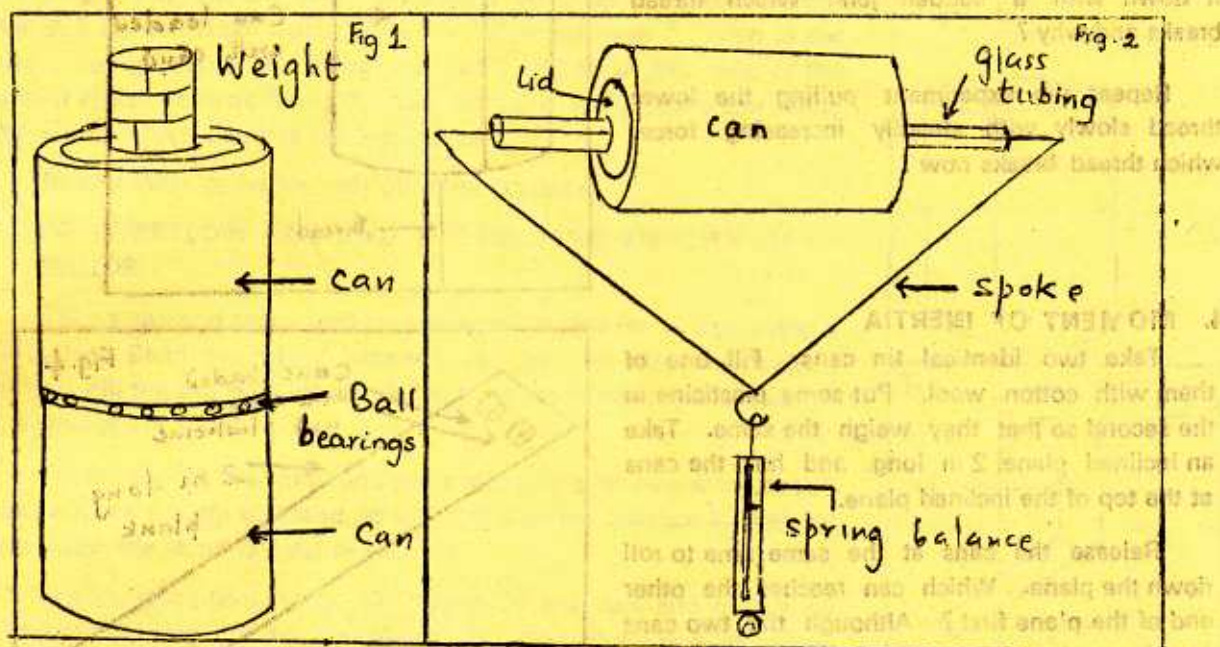
I love you, my brother, whoever you are—whether you worship in your church, kneel in your temple, or pray in your mosque. You and I are all children of one faith, for the divers paths of religion are fingers of the loving hand of one Supreme Being, a hand extended to all, offering completeness of spirit to all, eager to receive all.

—Kahlil Gibran

TIN-CAN EXPERIMENTS - II

Dr. Lalit Kishore
Principal, Navodaya Vidyalaya
Khunga Kothi, Jind, Haryana-126102

This second article describes experiments relating to friction, inertia, Archimedes' Principle and density.



1. BALL BEARINGS REDUCE FRICTION

Take a tin can and put small ball bearings along its rim. Put another tin can of the same size on the ball bearings. Put a brick on top of the second tin can.

Rotate the upper can and let it go.

Why does it keep on rotating for some time? Why does it stop eventually after some time?

Remove the ball bearings and rotate the upper can. Why do you find it difficult to rotate the can?

2. ROLLING FRICTION AND SLIDING FRICTION

Take a tin can and make two holes in it, one at the centre of its lid and other at the centre of its bottom. Pass a glass tubing through the hole and fill the can with wet clay. Put the lid back in place and allow the clay to dry up.

Pass a cycle spoke through the hollow of the glass tubing and tie the two ends of the spoke to a thread as shown. Attach a spring balance to the thread. Place the apparatus on the table. Pull the spring balance along the table. What is the reading of the spring balance? What is the ratio of the spring balance reading and the weight of the can?

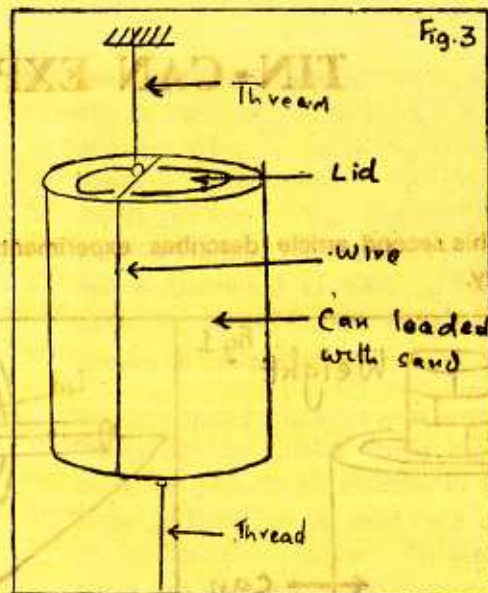
Now remove the cycle spoke. Tie the thread to the glass tubing and pull it with the spring balance again. What is the reading of balance now when the can is being pulled? What is the ratio of the reading of the spring balance and weight of the can now? In which case did you find more friction while pulling?

3. INERTIA OF REST

Take a tin can and fill it up with sand. Tie a loop of thread around it. Tie a thread at its top and suspend the can from a stand. Tie another thread at its bottom as shown.

Hold the lower thread in your hand and pull it down with a sudden jerk. Which thread breaks and why?

Repeat the experiment pulling the lower thread slowly with steadily increasing force. Which thread breaks now?

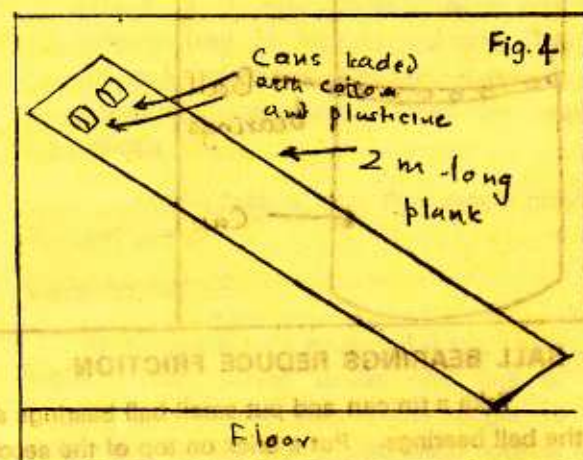


4. MOMENT OF INERTIA

Take two identical tin cans. Fill one of them with cotton wool. Put some plasticine in the second so that they weigh the same. Take an inclined plane, 2 m long, and hold the cans at the top of the inclined plane.

Release the cans at the same time to roll down the plane. Which can reaches the other end of the plane first? Although the two cans are of equal weight, why don't they reach the other end of the plane at the same time?

Empty out the tin cans and allow them to roll from the top of the plane again. Do the cans reach the other end of the plane at the same time?

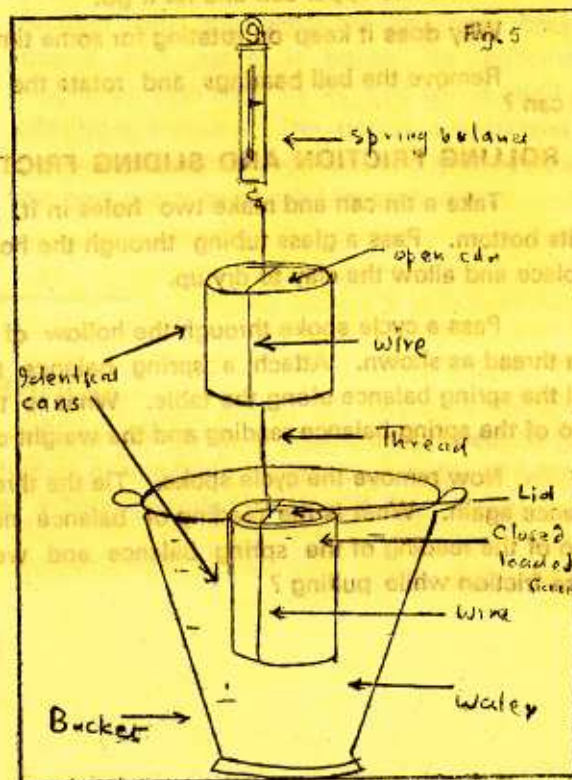


5. ARCHIMEDES' PRINCIPLE

Take two identical tin cans. Fill one of them with sand and close the lid tightly. Tie a loop of thread around this can as shown. Tie this can to another empty can (see figure). Attach a spring balance to the empty tin can. What is the reading of the spring balance?

Dip the lower tin can completely into a bucket of water. What happens to the spring balance reading and what is it? Why does the spring balance read least? How much volume of water does the lower can displace?

Fill the empty can with water while the lower can is dipping into the water in the bucket. What happens to the spring balance reading? How much is it now? Why?



6. THE RELATIVE DENSITY OF A LIQUID

Take an empty tin can and tie a loop of thread around it as shown. Weigh the can using a spring balance.

Fill the can completely with water and weigh it again. What is the weight of water in the can?

Empty out the tin can. Dry it and fill it up with kerosene oil. Weigh it again. How much does the can weigh now? What is the weight of kerosene oil filling the can? What is the ratio of the weight of kerosene oil filling the can and the weight of water filling the can? Which liquid is the less dense?

Repeat these activities with different liquids.

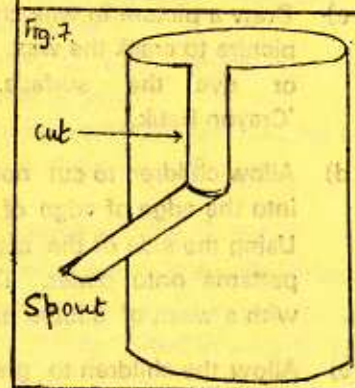
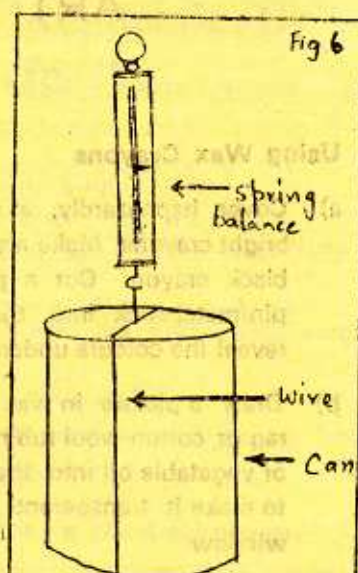
7. AN OVERFLOW CAN AND THE RELATIVE DENSITY OF SOLIDS

Take a can and make two parallel straight cuts on its side using a tin cutter. Bend the piece between the cuts as shown to make a spout. Fill the can with liquid. What happens to water poured above the level of the spout?

Fill the can till the spout and put a measuring jar below the spout. Take a stone and tie a thread to it. Use a spring balance to find out how much the stone weighs in air.

Dip the stone completely into water in the can and collect the water overflowing in the measuring jar. How much does the stone weigh when dipped in water? How much is the loss in weight of the stone in water? How much is the volume of water which overflowed? What is the ratio of the loss in weight of the stone in water and volume of water overflowed?

Repeat the experiment with different liquids.



Mrs. Saroja Sundararajan, Director of the Teachers' Centre, Springdales School wrote to PATHWAYS.

Having read your article on 'The Effective Use of Bulletin Boards in your February 1987 issue, I would like to add a little postscript which readers might find interesting.

As part of our school in-service program, I had asked our stds IV and V teachers to choose one lesson from their English Reader and illustrate it in the simplest manner possible, to be used as a teaching aid in class. The representation was supposed to be in silhouette form. The entire board was made up of cut-outs in colour paper—felt, glazed or pastel paper, and pasted on to beautiful coloured pastel paper. Since there were no details required inside the cutouts (being silhouette representation), even teachers who were not good artists, could put up a beautiful display. The result was spectacular indeed. Why don't you too try your hand at it?

ART AND CRAFT IDEAS FOR PRIMARY CLASSES

Using Wax Crayons

- Cover haphazardly, a piece of card with bright crayons. Make a second covering with black crayon. Cut a picture, using a nail/pin/matchstick into the black crayon to reveal the colours underneath.
- Draw a picture in wax crayon. Using soft rag or cotton wool rub machine oil, mustard or vegetable oil into the back of the picture to make it transparent. Mount onto a glass window.
- Draw a picture in wax crayon. Screw up the picture to crack the wax. Unscrew and paint or dye the surface. This is called 'Crayon Batik.'
- Allow children to cut notches, with scissors, into the edge of edge of old short crayons. Using the side of the crayon make sweeping patterns onto paper. This can be painted with a wash of diluted paint.
- Allow the children to grate up old crayons. Arrange in colour patches. Place clean paper over the top and press with warm iron to melt the wax and mute the colours.
- Children to draw a picture in white crayon or using a candle. Then paint over the top with hot or cold colours to make a resist painting.

Using Powder Colour

- Add glue (white glue, maida paste, Fevicol) to powder colour and mix to resemble whipped cream.
Brush this over the paper then cut a pattern through it by using fingers or sticks etc.
- Sprinkle dry powder colour onto a sheet of clean paper. Make a pattern with the fingers. Wet a second sheet of paper. Lay on top and smooth down. Peel this off to reveal a print of the original pattern.
- Powder colour can be used to colour plaster of Paris.
- Use dry powder on wet paper,
- Brush glue over a sheet of paper. Sprinkle dry powder colour on top and draw a pattern with fingers.
- Cover paper with thick light coloured paint. Draw onto this with chalk while still wet. The colours will blur and act as a fixative
- Use powder paint mixed with glue forming a thick paint to obtain hand prints and footprints. Cut-outs of these can be used for measurement (maths) and also made up into various patterns and shapes.

[Reproduced from an article by Gill Knight in Pathways, July 1979 issue]

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The man who doesn't read good books has no advantage over the man who can't read them.

The Development of Programmes for Academically Gifted and Talented Children in the Middle School-II

by Saroja Sunderarajan
Director, Teachers Centre
Springdales School, New Delhi

This is the second in a series of four articles. It consists of a number of fairly simple science activities which children should be persuaded to try out on their own. The materials and equipment needed are all easily available. Solutions to these exercises will be printed in the next issue of Pathways. This issue contains solutions to mathematical problems posed in the February 1987 issue of Pathways.

1. Balloons that don't Pop

Materials required : A balloon, a pin

- Fill up air into a balloon
- Can you think of a way of pricking the balloon with a pin so that it does not pop?
- How? Why does it work?

2. The Stubborn Cork

Materials required : A glass, a cork with a nail going through it at the centre, a dropper

- Fill the glass with water.
- Float the cork in it.
- Float it in such a way that it is in the centre of the glass.
- How do you do it? Why

3. The Can't with Cans

Materials required : Two small cans, a flat surface or table.

- Place two cans lying horizontally on a table, side by side.
- Predict what would happen if you blow air between them.
- Was your prediction correct?
- Why?

4. Fire Works

Material required : A roll of steel wool, fuse wire, match box.

- Put a fuse wire into the roll of steel wool and light it.
- Does the steel wool burn?
- What can you do to make it burn up fast like real fireworks?

5. A Steam Engine in the Laboratory

Materials required : A heater/stove, a kettle, a balloon, a potato/apple.

- A kettle of water, an apple or potato and a balloon are given to you.
- How would you demonstrate the working of a steam engine in the class? Explain.

6. Boiling Water with an Ice Cube

Materials required : A round bottomed flask, Bunsen flame, ice cube, cork, a pair of tongs.

- A round bottomed flask fitted to a stand has water in it.
- The water is boiled on a Bunsen flame.
- When the water is fully boiling, close the flask, remove the flame.
- Hold an ice cube with a pair of tongs and rub it on the outer side of the flask, for ONLY A FEW SECONDS.
- Notice what happens and quickly open the cork.
- Write down what you have noticed and explain why?

7. Feats with Water

Materials required : A bowl, a steel clip, a thread.

- Fill up the bowl with water.
- Make a steel clip float in it.
- How could you do it? Why?
- Make an elliptical loop out of thread and float it in water.

- How can you make the ellipse become a circle without touching the thread?

8. Water Through Water

Materials required : Glass trough, glass, bent tube medicine dropper.

- In a glass trough of water, invert a glass so that there is some water in the glass and a small column of air at the top.
- Given a bent tube medicine dropper, can you fill the upper part of the glass which has air in it, also with water.
- Do it very carefully without tilting the glass too much.
- How did you do it? Why?

9. Magic Spool

Materials required : A spool with thread.

- Unwind the thread in the spool and make it go forward.
- How can you make it come backward?
- What is the principle involved?

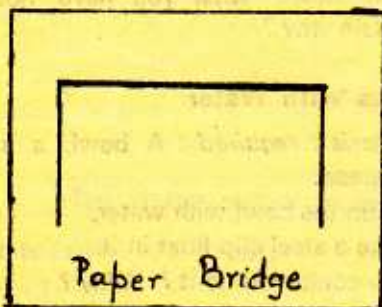
10. An Air Race

Materials required : 2 balls of different sizes, paper card, stop watch.

- Drop a ball and a piece of paper from the same height. Measure the time taken for each of them to fall.
- Place the ball on the card and drop it. Measure the time now.
- Drop two balls of different sizes. Measure the time.
- What is your conclusion? Why?

18. Bridges to Blow

Materials required : A narrow rectangular piece of paper.



- Take the piece of paper.

- Bend it as shown to make a bridge
- Place it in front of you and blow at it.
- What happens? How can you make it blow off? Why?

12. Blow Hard

Materials required : A cotton reel, a piece of card, a pin.

- Pass a pin through the card and place the card on the reel, so that the pin goes inside the hole of the reel.
- Hold the reel in your hand. Blow through the other end of the hole
- What happens? Why?

13. A Peep-Hole Trick

Materials required : A sheet of paper, with a small hole.

- A paper with a hole in it has been given to you.
- A coin which is bigger than the hole is also kept on the table.
- Without tearing the paper, see if you can pass the coin through the hole.
- How did you do it? What is the principle involved?

14. Melting Ice

Materials required : Ice cubes, water, glass tumbler, medicine dropper.

- Fill a glass with ice cubes, first up to the brim.
- Fill it up with water. Use a medicine dropper to assure that it is full up to the brime.
- When the ice melts how much of the water will overflow?
- Observe carefully and explain the results.
- Were your predictions correct?

15. Find the Guilty Finger

Materials required : 5-6 pieces of paper, rubber stamp pad, magnifying glass.

- Do this in pairs.
- On of you should, on separate pieces of

paper, print the impressions of your finger tips with the help of the pad.

- On another paper, secretly put the impression of one finger.
- Can your partner find the GUILTY finger by comparing this print with the other impressions, using a magnifying glass?
- How did you manage it? What do you conclude?

Readers are requested to make the following corrections in the first article of this series, which appeared in the February 1987 issue of PATHWAYS.

Page 8-top Figure : The drawing on the left should be labelled Figure E. It pertains to question 10.

The drawing on the right (ie. the four squares A, B, C, D) should be labelled Figure F. It pertains to question 11.

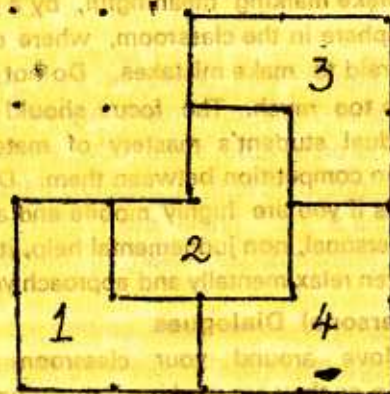
Page 8-question 11 : Change 'Fig. E' to read 'Fig. F'.

SOLUTIONS TO GEOBOARD PROBLEMS

5. Pic's Formula : $\text{Area} = \frac{1}{4} (\text{perimeter nails}) + \text{nails inside} - 1$.

This formula applies for questions 5, 6 & 7.

10.



11. If the number of perimeter nails = n , the area = $(n/4)^2$
12. If the number of units on a side = n , the area = n^2 .
13. and 14.

	Units on a side	Area	Increase in area	Nails Added
A	1	1		
B	2	4	3	4
C	3	9	5	8
D	4	16	7	16

13. A : As the side of the square increases by 1 unit, the number of nails added is doubled.
14. As the side of the square increases by one unit, the increase in the area increases by 2 units.

MAKING MARKING MEANINGFUL

Have you had the experience of seeing students throw away meticulously marked papers after glancing quickly at the grades? Or perhaps, the under achievers grow sullen and unteachable when they receive their poorly performed papers? Marking does give us an idea of how well we are teaching and helps us to modify our approach and improve upon it. There are however some major problems in marking.

- a) Students rarely benefit by the carefully corrected red ink marks—these are hardly registered in their heads.

- b) Marking discourages students.
- c) Teachers may unconsciously tend to give assignments that are easier to correct, than give those which make demands of their time.
- d) Teacher-marked papers may tend to make students dependent on adult feedback and approval.
- e) Marking eats into precious time—time which can well be spent on preparing good lessons and preparing students for individualised learning.
- Here are some suggestions for making marking a more positive and worthwhile experience—

1. Creating the Appropriate Environment :-

Make marking meaningful, by creating an atmosphere in the classroom, where children are not afraid to make mistakes. Do not emphasise grades too much. The focus should be on an individual student's mastery of material, rather than on competition between them. During work periods if you are highly mobile and available to give personal, non judgemental help, it makes the children relax mentally and approach you for help.

2. Personal Dialogues

Move around your classroom and help children as they are working, correcting them quickly, as they make the mistakes—a far more teachable moment than marking answers wrong later.

3. Partial Correcting

Ask students to show you their work when they are half way through, so that a discussion with you, could correct errors at the initial stages itself. They'll also gain greater confidence this way.

4. Single Skill Correcting

Help children develop checklists of those skills that they are having trouble with. When you are marking the paper, concentrate on one kind of error at a time. This makes the feedback more manageable and effective.

5. Student Tutors

Mark first the papers of students who have achieved the mastery level (nearly). Have them correct the work of other students in their groups, explaining their mistakes to them.

6. Self Correcting

Teach students, proof reading skills and have them edit their own writing assignments. Let them use calculators to correct their maths work. Provide them with answer sheets wherever possible. Self-correction need not mean that you are uninvolved. Not every assignment should be done this way. When an assignment lends itself to self-correction, you should resort to it.

7. Team Correcting

Make children get into groups or teams and compare answers and try to agree on one set of correct answers. The arguments and discussions that emerge are themselves very good learning experiences.

8. Team Editing

First drafts of children could be read out, criticised and corrected by others. This method has several good points. Children are less threatened by peer criticisms; self - correcting skills are reinforced; it emphasises the point that no written work is ever expected to be perfect the first time around.

9. Whole Class Correcting

You can use two methods of class correcting.

- a) Project the answers on an overhead projector.
- b) Call aloud the answers and students check their own papers.

The important point here, is to discuss divergent answers, and to stop and reteach those things, which a majority of students have missed.

10. Fast Feed-Back

Whichever method you use be sure that children's papers are corrected as quickly as possible. The sooner they know their mistakes the more likely they are to learn from them.

11. Following

Establish a routine procedure to work with under-achievers. Do not proceed further, unless the child has learnt the material well.

12. Practice Writing

Have students maintain a practice note book where they may write for practice, for creativity, for routine jottings—this need not be corrected, but could be read out by children (if it is a piece of creative writing) and the good ones (corrected) could be displayed on the bulletin board. Children need not concentrate on neatness, while doing practice writing. It would help them concentrate on the quality of their work.

13. Clear Goals

Make the ultimate goals of marking clear to students. Tell them that they should aim at becoming better at detecting their own mistakes and making their own judgements about their work. Keep reminding them of this, all the time.

Meaningful marking only happens when students are as much a part of the process, as teachers are.

Saroja Sundararajan, Director
Teachers Centre, Springdales School
New Delhi-110005

JUST-A-SMILE

The school is a child's world; a world of wonder, joy and curiosity; a world of play; a world of pure love; a world bubbling with dynamism and energy. More than anything else, it is a world of smiles and laughter.

Can we say that this is true of our schools? we, the adults who are supposed to provide this joyous world have brought into this wonderland all the worries and tensions of the adult world and contaminated its atmosphere. The adult belief that school is a place where children are prepared for their future adult life has robbed them of their childhood. Children in schools are always seriously working hard for a better future as adults. Adults have brought the world's cut-throat competition into the classrooms, into every aspect of school life and thereby killed the joy of learning. Strain and tension often shows on the faces of little children who are being treated as 'Miniature Adults.'

The responsibility of returning the smiles and laughter of childhood to our children rests heavily on the adults who run schools. While many changes will be required before education in our schools becomes truly meaningful and is happily accepted by our students, in this article I am most concerned about the fundamental need for developing a happy atmosphere and warm human relationships between children and teachers in a school.

At a Staff discussion on discipline, teachers complained that the students lacked respect and rarely greeted their teachers. It was decided that each teacher present would make a conscious attempt to overcome this problem. How? They would greet every child they met in the school, trying sincerely to smile at the child.

A few weeks later the result became obvious the atmosphere in school was more cordial, relaxed and happy.

I feel that adults often take their worries and tensions with them into the classroom. Instead of being positive, happy persons while in

contact with their students, they permit their problems to change them into short-tempered, irritable teachers who make little or no effort to understand their children. A little auto-suggestion can perhaps help them along. Try it and see—it is a method I have experimented with successfully.

As you are getting ready to leave for school, pause and say to yourself, "Children are good and loving. They love me and want to be loved by me. They are happy by nature and I will try to let them reach out for that happiness. I will have a sincere smile for every child who comes into contact with me today."

Visualise in your mind happy scenes at school—children smiling at you, greeting you cheerfully, enjoying their work and play.

Repeat these ideas to yourself as frequently as possible during the day and make sure that you are consciously and deliberately smiling and wishing every child you meet. Smile when you enter a classroom. Try not to lose your temper no matter how serious the provocation. Keeping a smile on one's face may be difficult at times like that but provocations can often be turned into opportunities for having a good laugh with the class. A teacher who can laugh at himself rarely has disciplinary problems.

A little bit of determination, patience and perseverance is certainly required. Check a month later and see if your smile has not become a part of your personality, whether you do not get a thrill out of a smile returned by a young one, whether it is not a satisfying experience.

To quote an old children's song :

"There's never any trouble if you S M I L E.

There's never any trouble if you S M I L E.

If there's any trouble it will vanish like a bubble,

If you only take the trouble just to

S M I L E"

—JOSE PAUL
The Educational Planning Group
(Reprinted from PATHWAYS, April 1979 issue.)

USING PICTURES IN LANGUAGE TEACHING

This article is based on the experiences we had in running a session on 'Creative Writing' for teachers in a Delhi school. We had with us a series of slides showing surrealist paintings accompanied by suitable music (obtained from BBC Radiovision, U.K.) which was to be viewed by the participants. Many of them had already seen a film titled "Using Magazine Pictures in the Language Classroom" (Colour : 27 min. available from the British Council Division, British High Commission). This stimulated us to look more closely at the pictures in the magazines normally available to us in India and to see what we could use in the programme.

One of the reasons for collecting pictures from Indian magazines was the difficulty practising teachers might face in locating a collection of slides, arranging for and selecting appropriate music and organising the projection of the slides in their own classrooms just when they were required. One way of overcoming these problems was found in the room where we worked—on the walls were framed prints of works by modern Indian artists. Other possibilities include : cutting up pictures from magazines and pasting them on charts to form collages. More than one such collage would be needed for use in a classroom as students in a large group cannot view one of them jointly. The collages could perhaps be different—leading to a variety in the work being done by the students. Would that not provide a welcome change from reading forty or fifty pieces written on the same theme ?

Another way of making a series of abstract visuals is to elicit the help of the Art teacher. Using oil paints floating on the surface of water and lightly pressing a sheet of paper on to them; using combinations of different colours in thick poster paints on one half of a sheet of paper and then folding it over to obtain a 'reflection'; perhaps even a collection of different objects dipped in colour and used for printing or themselves glued on to paper to form a 3-D composition are some of the techniques that could be tried out. Obviously, these artistic efforts must

be used to inspire students other than those who created them.

These slides, pictures and collages are intentionally left quite abstract in order to evoke varied reactions in the students. It also helps them to look at reality with a fresh viewpoint and often stimulates them to coin new words to describe what they see in vivid terms. The children should be encouraged to put down immediately their spontaneous reactions in whatever form they like—a few sentences, lines of verse or even disconnected phrases. These thoughts could then be developed further under the guidance of the teacher.

Abstract pictures, which have many nuances of meaning, are bound to give rise to a good deal of talk and discussion amongst the children. This should be encouraged and fully exploited by the teacher as it provides opportunities to practise verbal skills. As the project progresses the children, given freedom to express themselves, may work towards production of individual booklets of their work or towards the compilation of an anthology of the work of the whole group which will contain poems, stories, drama, descriptive passages or even scientific passages. Perhaps extra reading could also be suggested by the teacher after an initial survey of the Library.

Sets of pictures could also be used to illustrate ideas in grammar. An advertisement for a detergent showing the different sizes in which it is sold was cut out and arranged so as to show the meaning of 'small', 'bigger' and 'biggest.' This could permit children to practise dialogues like :

A : "My pocket of POINT is bigger than yours"
B : Yes, mine is smaller. Next time I will buy the biggest packet in the stop."

Children jumping up into the air (Nutrine Sweets) was used to show the comparison between 'high' and 'higher'

A : "I think Arun can jump very high."
B : "I don't agree with you."

A : "Don't you ?"

B : "No, I don't. Ravi can jump much higher."

Get the children to develop sentence patterns using other adverbs of comparison.

Sets of pictures could be used to cue substitution items and give the children practise in a dialogue of the following type.

I	am	happy	
He	is	amused	
She	is	excited	because
We	are	thrilled	
They	are	overjoyed	

A set of pictures showing people with different facial expressions, singly and in groups, performing various activities was used. Some of them were :

a team of victorious football players hoisting up their trophy after a match

a village girl holding a bunch of wheat and a sickle in her hand

a lady savouring a mug of coffee (Nescafe)

a young man reading a letter with great pleasure (Agfa)

a father and his young daughter playing on a lawn (Agfa)

a fashionable young woman showing off her sunglasses (Cherry Blossom).

Though most of these were in black and white, when cut up in different ways and mounted on a chart with the above table written in the middle, they looked quite effective.

A number of such dialogues could be planned by the teacher to help the students not only practise spoken language but also to ensure correct understanding and usage of words. This makes 'drilling' — a necessary part of most language teaching—much more interesting. Some sample dialogues are given below—Perhaps you might like to look for suitable pictures which will give students ideas for modifying the 'actions' performed by the speakers.

A : "What are you doing this evening ?"

B : "I'm going to read a book." (play chess, tennis, work in the garden)

A : "Why not come to the cinema instead ?"

B : "I haven't the time for that"
(energy, patience)

A : "What does Kumar plan to do tonight ?"

B : "He's going to play cards"
(practise music, do some carpentry)

A : Does he play cards every night ?"

B : Yes, he does." (No, he doesn't)

Pictures of a grocery shop showing the shop-keeper, some customers and shelves containing a wide range of goods can be used to practise 'some' and 'few'; money items, forms of request, 'please' and 'thank you.'

Use advertisements for jobs for role-playing interview situations, especially with senior classes. Working in small groups of three or four and using different advertisements, students can play the parts of the manager/interviewer(s) and the applicant.

Pictures can also be used to make story writing more creative. One idea that was tried out was to sort out a collection of pictures and paste them on four different charts. This first one was a collection of characters—people animals and birds; the second showed various locations—sea-side, mountains the interior of a house, a market; the third a number of objects—a key, a torch, a crate, revolvers, a car, a watch, an umbrella, a walking stick, a half-empty glass. The last chart had on it a number of captions culled from different magazines and modified to make them catchy. Some examples : Letter from Hong Kong; The Empty Rice Basket; Death in the Sky; The Way to Talk to your Children; The Big Fight; Caught You at Last!; A Place in the Sun; Rules of the Game; A Friend in Deed; The Moment of Crisis; Travellers' Tales; Coolie to King; The Day the Bubble Burst.

Students are required to choose characters from the first group, place them in locations chosen from the second, use the objects to move the story along and the captions as titles, opening or closing lines.

The teachers at the school used yet another method for a picture story intended for primary levels. The theme they chose was 'A Picnic'. The pictures were sorted into three groups showing the planning for the picnic, what actually happened at the picnic (games, eating, lots of fun!) and reactions after the picnic. Wherever possible sentences and phrases were written below the pictures to help the children along.

Simple comic strips with the dialogue in the bubbles wiped out could be reproduced by stencilling and given to children to create their own stories

As your collection of pictures grows you may find it useful to paste them on half-size sheets of chart paper and write down at the back of each what you would use it for. Another good idea is to sort them into different categories—people, places, thingsyou may then use them in any situation to meet your needs. In this way you could build up a collection for use throughout the

year and not have to go looking at the last minute. Before the *kabadiwalla* visits you this month get busy with your scissors! Use your imagination; break up or combine pictures; change captions. Store your charts flat on any convenient shelf or better still in a drawer. If neither is possible, make them of a size that will fit comfortably into a large cardboard box—the type in which gentlemen's suits are packed.

One very encouraging aspect of the one afternoon programme that we ran was the active participation of not only teachers who taught English, but also those who taught Hindi, Bengali and Tamil!

A last thought that we would like to share with you. What about using funny pictures or cartoons and asking students to write captions for them? Write about the situation depicted therein.

—Meera Govil and Gayatri Moorthy
(Reprinted from PATHWAYS, February 1980 issue)

IF I COULD.....

I WOULD TEACH each child to be positive, to smile
to love and to be loved.

I WOULD TEACH each child to take time
to observe some miracle of nature...
the song of a bird
the beauty of a snowflake
the orange glow of a winter sunset.

I WOULD TEACH each child to feel warmly about the peers
for whom the task of learning does not
come easily.

I WOULD TEACH each one to be kind to all living creatures
and to crowd out of their lives feelings of
guilt, misunderstanding and lack of compassion.

I WOULD TEACH each child that it is OK to show their feelings
by laughing, crying, or touching someone they
care about.

EVERY DAY

I WOULD HAVE each child feel special,
and through my actions
each one
would know how much
I REALLY CARE.